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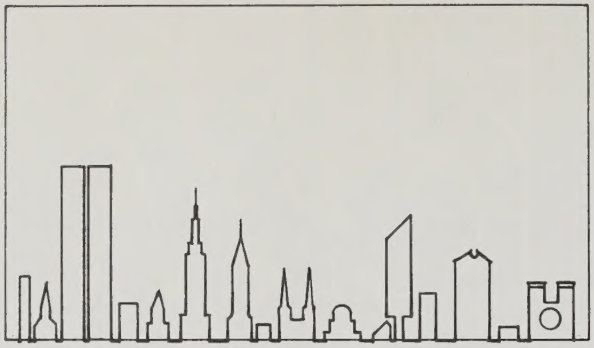

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The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8½ by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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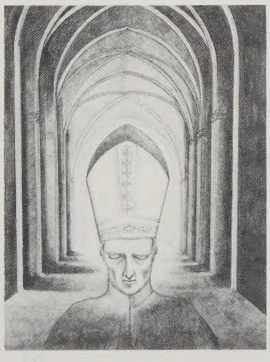
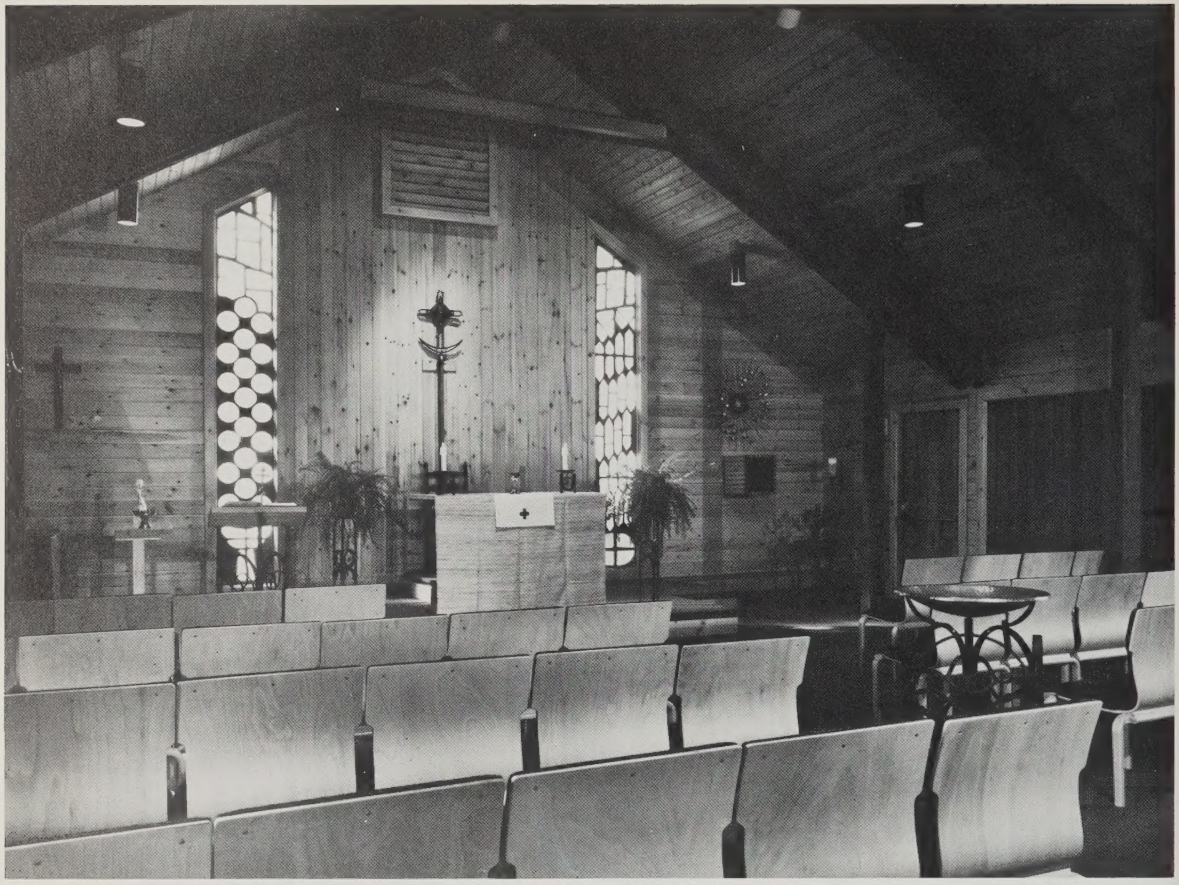
About the Cover:

Cover: The imagery of architecture has always been closely represented with art symbols of human aspiration. This drawing is by Cecilia Lewis Kausel from a photograph of *King David* by Antelami, Lombardy, Italy, ca 1180-1190 in W.H. Janson's *The History of Art*. Above the head of King David is a miniature of The Holy Family sheltered by Romanesque classic architecture. The unsheltered woman is interpreted as a saint. The rounded forms of domes and arches are perceived as representing God's protection of mankind. The image of architecture in objects of art is repeated throughout history, a clear indication of the close relationship between the arts and architecture. Ms. Kausel has written a Master's thesis for MIT on *The Image of Architecture in Objects*. She lives in Wellesley, Ma. and has just completed editing a book for the Pan-American Health Organization.



This original drawing of the bishop and the vault was done as a pair of related forms to make the observation of a complementarity between architecture and human figures, even to the liturgical headpiece of the bishop as it resembles the shape of the vault. Church vestments often reflect the architectural detail of their own time. This is also by Cecilia Lewis Kausel.



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Notes and Comments

Message from Michael F. LeMay, AIA, President of IFRAA

The Interfaith Forum is evolving into the unique organization it was meant to be. We are growing, adding new talent, leadership and enthusiasm from the religious, architectural and art communities. Our charge is the integration of religion, art and architecture and the achievement of effective and meaningful space for all faiths.

After four or five years of struggling in its infancy to gain a foothold on this important task, IFRAA has begun to develop a dynamic program to increase effectiveness, membership and visibility. Under the new 32-member Board of Directors and Executive Director Sally Ewin, we are aggressively seeking new membership through the promotion of national, regional and local seminars, forums, and conferences; developing outreach programs as available resources to building committees; and improving visibility and communication through publication of newsletter and improvement of our journal, *Faith & Form*.

I look forward to an exciting year of accomplishment, working with the Board and the membership. Working together with renewed enthusiasm, let us reach out to embrace new concepts and resources so that we may respond to the challenges before us.

AIA Honor Awards

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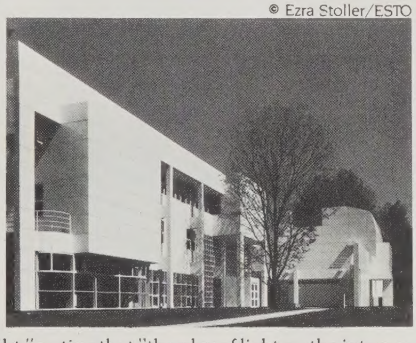

Hartford Seminary, Hartford, CT by Richard Meier and Partners of New York City, and Immanuel Presbyterian Church, McLean, Va by Hartman-Cox, Washington, D.C. were recipients of AIA Honor Awards in New Orleans in May. The Hartford Seminary building is a shining, white enameled one of varied shapes and levels that express its new and varied purposes. Square panes of glass used in different combinations light up the interior. The jury praised its "different yet exquisite uses of natural light," noting that "the play of light on the intense forms and materials becomes a major element of the design."

Immanuel Presbyterian Church (see photo in Spring, 1982 issue of *Faith & Form*) is a new sanctuary and fellowship hall added to an existing farm house that previously housed these facilities. The jury's comment stated: "The fellowship hall evokes an intimacy consistent with the informal nature of its function, while the more expansive sanctuary achieves a spiritual sense through its verticality and skillful use of light."

Eighty Five Years of Craftsmanship

The June issue of *Progressive Architecture* pays tribute to the Rambusch Company, New York, in an article praising its continuing tradition in decorative crafts since the turn of the century. "The reason we have survived," says Viggo Bech Rambusch, president, "is that we have evolved stylistically with the times." The firm's first church commission was Latrobe's Baltimore Cathedral, redecorated three times in sixty years, and as of 1983 over 9,000 religious structures were furnished with metal work, mosaics, stained glass, lighting fixtures and other appointments. They have now established a specialized Liturgical Arts Department. To celebrate its 85th Anniversary, the firm is organizing an exhibition of its many projects to be shown at the Parsons School of Design in New York next December.

Errata

Correct credit for Christ Church Cathedral, St. Louis, MO, referred to in the article, "Shaping Influences of the '80's," by Nils Schweizer, page 9 in the Spring issue, should have read Burks and Landberg, Architects. Epstein and Hirsch Architects, Inc. is the proper credit for Congregation Or Ve Shalom, Atlanta, GA on page 25 of the same issue.

Continued on page 26

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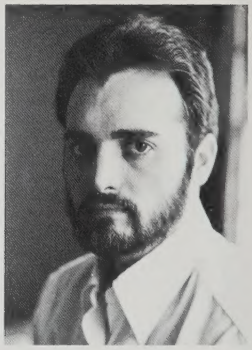
ART IN ARCHITECTURE: SYNTHESIS, JUXTAPOSITION, INTEGRATION



by Kenneth von Roenn, AIA

In the past fifteen years we have seen some important changes in architecture. After five decades modernism as a style and attitude is being challenged and abandoned. Its pure vision of an architecture for a universal culture has become recognized as grossly nearsighted. We have come to realize that the grand intentions of an architecture that was to lead humanity into a new world failed to understand the diversity and complexity of man and his relationship to his built environment.

What is replacing modernism is not nearly as easy to describe or categorize. This new architecture which has come to be known as post-modernism is a reaction to the ambiguous, austere and exclusive character of modern architecture. While it is difficult to ascribe general characteristics to post-modernism because of the broad diversity of approaches, the one consistent concern is for the introduction of identity and meaning back into architecture. Architects are now avidly searching for ways to enrich the environment, to more coherently express the meanings of their work, and to clarify the diversity and hierarchy of functions within their buildings.

These are exactly the roles art performed as architect's handmaiden throughout history, and it is *to art* that architects are again returning to provide just these qualities for their buildings.

However, the inclusion of art into architecture is a tenuous process and does not guarantee a successful result, for if it is done inappropriately or with insensitivity the result can be dismal, just as was the majority of the 19th century architectural art and ornament. For it was the banal and insipid work that brought the Viennese architect Adolf Loos, who was one of the inspirators of the modern movement, to write that to ornament a building should be considered a crime in his treatise, *Ornament and Crime*, of 1908.

The failure of modern architects has shown, among other things, that the question is not whether to use art, but rather how art is used. For the most part modern architects used, or perhaps misused, art either inappropriately *or* as a minor component, *or* as a stultifying total order. In their eagerness to abandon their immediate tradition they failed to recognize the implications and complexities of art's relationship to architecture. The issue, then, with moderns was the relationship between art and architecture.

Historically there have been three primary modes of relationship between art and architecture. They are *synthesis*—when architecture seeks an individually expressive quality generally associated with art, primarily in sculptural terms; *juxtaposition*—when art as an independent entity is counterpoised with an architectural entity; and *integrated*—when the art is an integral component of the architectural fabric.

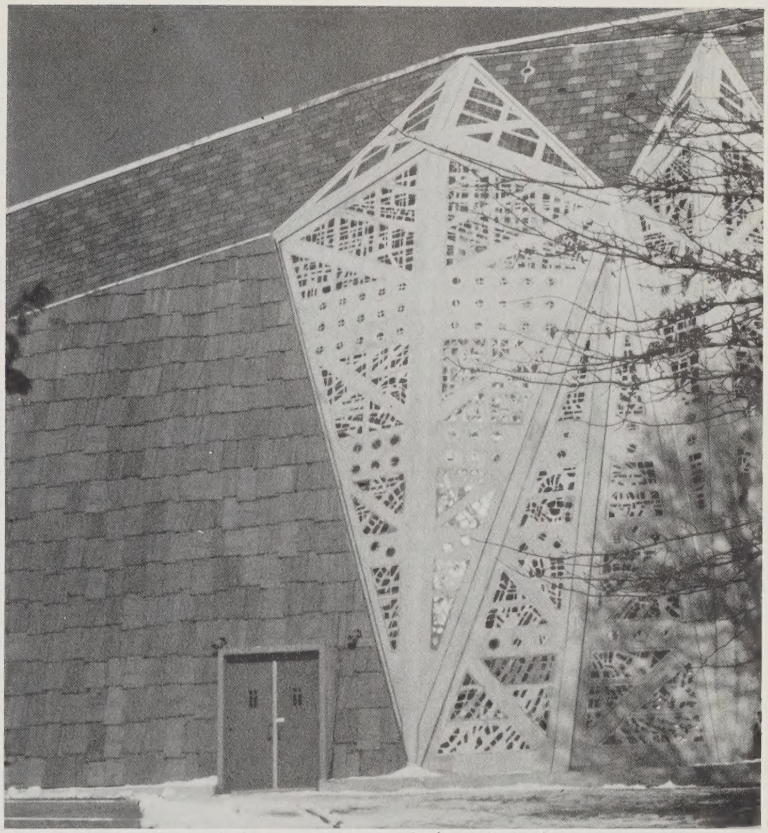
The fathers of modern architecture, Frank Lloyd Wright, Mies van der Rohe, and LeCorbusier, employed art in each of these ways. However, it is partially because of their misunderstanding of the intricacies of these relationships that our generation has been left with little tradition from which to learn or to continue.

Modern artists have continued art's ongoing quest for pure self-expression and have become almost totally removed from working within an architectural environment. As a result, they have not continued or established any tradition. What we have been left are opportunities to redefine the ideas and means of expression in art's future relationship to architecture.

I would like to discuss these different modes of relationship—synthesis, juxtaposition, integration—as well as examine the manner in which they were addressed by the founders of the modern movement—LeCorbusier, Mies van der Rohe, Frank Lloyd Wright— and try to clarify the particular issues by looking at specific works, and by introducing recent work which is exploring new attitudes of art's relationship to architecture.

Let's begin with the method of synthesis which is the process of using the expressive qualities of creating a singularly unique and visually strong work of architecture. It is a method by which the architect is also the artist and the work is an attempt to be both architecture and art. The obvious modern proponent of this attitude was LeCorbusier, whose work throughout his career was imbued with a sensitivity carried over from his paintings and sculpture. As Vincent Scully wrote, "Le Corbusier's buildings were studies in pictorial and sculptured terms, which is one good reason why their appeal has been so strong and pervasive."

Kenneth von Roenn is at present in private architectural practice in Louisville, KY. He received his Master's degree in Architecture from Yale University and has taught at both Yale and the University of Kentucky. He is also an independent stained glass designer and has completed more than one hundred commissions throughout the U.S. His work has appeared in numerous publications as well as the books The Language of Stained Glass *by Robert Sowers and* Ornamentalism *by Robert Jensen and Patricia Conway.*



Kenneth von Roenn

Presbyterian Church, Stamford, Conn./Harrison and Abramovitz Architects

Perhaps the purest example of Le Corbusier's attitude toward architecture as sculptural form is his pilgrimage church at Ronchamp in France. The dynamic form of the building creates a strongly expressive quality which suggests symbolic meaning. This introduces one of the important characteristics of sculptural architecture, metaphorical associations. The excitement of Ronchamp is its power of visual association without literal interpretation. As Rudolph Arnheim wrote, "Successful architecture... rarely limits symbolism to arbitrary convention, but rather seeks to ally it with features of more basic, spontaneous expression."

Le Corbusier paved the way for other modern architects, such as Eero Saarinen, who designed the TWA terminal at JFK. Though Saarinen's TWA form is undoubtedly to be interpreted as a bird in flight, appropriate perhaps for an airline, Alfred Lorenzer writes, "Intentional and consciously applied symbolism is always superficial. When *Ledoux and Vandoyer* in the 18th century designed a sawmill owner's house in the shape of a saw blade or the house of a cosmopolite in the shape of a terrestrial globe, the symbolic correspondence remained at a relatively shallow level." In addition, Rudolph Arnheim writes, "The use of identifiable subject matter as a component of architectural shape may interfere with a building's spontaneous symbolism because of the concessions its dynamics must make to the shape of that subject matter.... Saarinen's TWA terminal... might soar more purely if it looked less like a bird. Or the Presbyterian Church built in Stamford, Connectitcut by Harrison and Abramovitz might express a more religious attitude if it did not try to symbolize by resembling a fish."

Saarinen redesigned the TWA building in its present form after serving on a jury for the Sydney Opera House in Australia by Iorn Utzon, which had been derided for its similarity to turtles climbing out of the water. These examples were praised by critics of the time such as Reyner Banham who wrote in 1962 that this architecture is "functionally, the creation of fit environments for human activities, aesthetically the creation of sculpture big enough to walk about inside." But it is this quality that has been consistently criticized recently by critics such as Vincent Scully, who wrote, "Whatever their actual size, their scale reveals no connection with human use and remains that of small objects grown frightfully large."

Now let's consider a few functional problems inherent in sculptural architecture. In returning to the First Presbyterian Church (Stamford, Conn.), we can see how awkward and cumbersome a simple exit door can be within the form because the literalness of its expression does not include any shape of this type.

A similar problem arises on a project in Germany where Iochem Poensgen designed the dalle-de-veve glass wall, which because of the expanse of the art, actually becomes the architecture. While it is not strongly sculptural, except in relief, the problem of accommodating a functional architectural element, such as the entry, can be seen. The door actually appears to be an intrusion within the architecture, the opposite of how entries should be expressed.

In a similar project by Poensgen we can recognize another problem when art is used to such a degree that it becomes the architecture. Here the building is so banal and without any of its own character that it has to rely entirely on the art to salvage it.

The opposite of this is true in Paul Rudolph's library at Niagara Falls, New York. Here the building is so expressive that the sculpture in front can not even try to compete and is left with little choice beyond a mimicry. A dialogue between two entities is short circuited because one finds it impossible to get a word in edgewise and can only repeat what the other is saying.

Let's consider some recent attitudes which directly confront criticism of archi-

tecture as sculpture. James Wines of SITE in New York, a sculptor before becoming an architect, has emphasized an architectural idea in a sculptural manner. *For Best Stores*, SITE makes a dramatic yet whimsical statement about the relationship between the sculptural process and architecture. Frank Gehry of Los Angeles uses a similar though not whimsical attitude in some of his work. There is strong recognition of a conventional architecture but one that has been transformed by sculptural intrusions and transpositions. This is much closer to what Rudolph Arnheim calls spontaneous symbolism, though its meaning is not intended as a representation, but rather as a process.

Another attitude is one that is theoretically defined in the book, *Learning From Las Vegas* by Robert Venturi. He labels sculpturally expressive buildings as ducks, derived from a Long Island concession stand, shaped as a duck. Essentially he said that these types of buildings contain inherent metaphors that are for the most part contradictory to the building's function. The counterpart to the duck is the decorated shed, which is non-sculptural and more akin to a billboard and more appropriate in its method of communication. I would like to use Venturi's theory to introduce the other approach of using art as architecture, which is *graphic* rather than sculptural. Venturi's building for IDS in Philadelphia and Tony Lumsden's office building in Los Angeles are clear examples of buildings with elevations of ornamental pattern.

There is another group of artists working with architectural forms and environments but in a much different way. These sculptors, Alyce Aycock, Jackie Ferrara, and Nancy Holt are concerned with sculpture as an architectural environment. Their works are without function and are intended to be experienced as form and enclosing space. This is a reversal from the architects who were interested in sculptural form and space.

Now that we have come full circle, let's turn our attention to the second type of relationship—that is art as an independent entity *juxtaposed* to architecture. This is the primary type of relationship we've come to recognize in most modern architecture. It is the process of using art that is an independent entity as a counterpoint to the architecture which is in itself complete without the art.

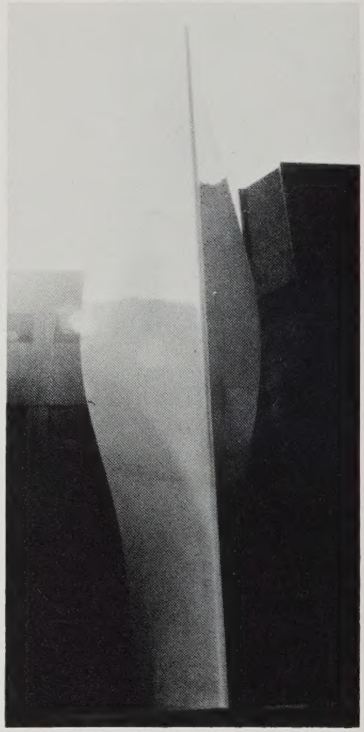
The relationship between architecture and sculpture throughout history has been dynamic and rich. As Susanne Langer writes, "The two art forms are, in fact, each other's exact complement: the one an illusion of kinetic volume, symbolizing the self, or center of life—the other, an illusion of ethnic domain, or the environment created by selfhood. Each articulates one half of the life-symbol directly and the other by implication, whichever we start with, the other is in the background. The temple housing the statue, or conversely the statue housed in the temple, is the absolute Idea." There are several issues in this that we will come back to, and which will hopefully make this poignant statement more clear.

The prototype of art juxtaposed to modern architecture is Mies van der Rohe 1929 Barcelona Pavilion, the purest expression of this relationship between art and architecture. As Vincent Scully wrote, "He leads us to a classic sculptural figure whose gesture seems to be setting the enclosing planes out in space, so creating the environment by its own act.... The human act makes the world. This is why Mies would never use abstract or environmental sculpture in his spaces, but instead always employed traditionally figural shapes. His architecture is the abstract flowing environment, his sculpture the bodily act." Mies had originally planned to use a Lehmbreck figure here but couldn't arrange it so he brought this Kolbe nude instead. But what is interesting about either is their sense of self-containedness and concern only with their own internal equilibrium, which works directly to set up a dialogue between the two entities, art and architecture. This is a perfect example of the temple housing the statue, or the statue housed in the temple.

From Langer's statement and Mies van der Rohe's example we can recognize several pertinent issues in the juxtaposition of art and architecture.

The first is the issue of dialogue. The use of the Kolbe nude is intended as a counterpoint, an exchange established, a dialogue initiated. Each responds to the other. This simple idea executed so perfectly by Mies became the model for many art and architectural unions, though none ever equaled the model.

What evolved was a formula best exemplified by the placement of a Henry Moore sculpture in front of a building, such as the Columbus, Indiana library, or an office building in Brussels, or a classroom in Rochester, N.Y. In each case the work of art exists as a kind of antidote to the architecture, as a device, a softener. The plastic forms of the Moore provide a formal counterpoint to the hard edges of the building.



Pace Gallery, Baltimore/David von Schlegell

Nevertheless, in a purely architectural sense, these buildings were complete works before the sculpture was put in place, and in this way they are no different from the mediocre apartment tower erected on Park Avenue in 1976 which has a small Moore placed beside its front door, not suggesting communication between artist and architect so much as that the apartment is inhabited by cultivated people, the work of art elevated to the status of a cultural signal.

This does not mean that this is the extent of all dialogue between art and architecture at the present time. There are several dynamic examples: David von Schlegell in Baltimore, whose work seems to embody the massiveness of the architecture and at the same time establishes a counterpoise, or the James Rosati in Wichita whose form balances the round ornamented building adjacent to it; the James Surls' "Cactus Flower" or the Luis Jiminez sculpture in Washington. All make the classical buildings appear even more formal.

Another interesting example is an Alexander Lieberman sculpture in Stamford, Ct. It is placed at the termination of a

Alexander Lieberman sculpture in Stamford, Conn.

street, much as if it were an axis. The work is related to the building because of its geometric shapes and bright color, both of which complement nicely. But toward the entrance is a huge exhaust duct which could very easily be interpreted as sculpture itself, because of proximity to the entrance, where a work of art is expected, and because of its material which is the same aluminum. From the front elevation the Lieberman piece is clearly seen and one realizes that this is the only intended work of art, but from the back of the building another duct appears to *be* sculpture because there is nothing else to tell us that it is not. It also seems to be marking an entrance, though there is lingering doubt since it seems so functional. What convinces us that it is not sculpture is the lack of dialogue between it and the building.

This is a perfect example of the next issue which is that of placement as a creative act. The appropriate location of a work can determine its success or failure. Placement of the exhaust ducts made them appear to be sculpture. Barbara Neijna's sculpture at the Tampa Library would no doubt be far less effective were it not dynamically flanked by curved stairs. In fact, a curved wall serves as a wonderful foil and visual base at the same time. In a similar way, Gerhard Knodel's sky curtain in Oklahoma City seems to fill a space reserved especially for it, and in response uses the enveloping space as an integral component of the composition. A less successful act of placement is seen with Marc Chagall's stained glass at the United Nations. The installation suffers from too much interior reflected light, no coordination with the strong ceiling grid, and the uncomfortable sense of a free standing wall containing a work that is pretending to be a window. It is placement that defeats this work before it has a chance.

The next issue is derived from the Barcelona pavilion model, and is the active interpretation of the art inhabiting the environment. It is recognized when the work by its pervasive presence seems to actually inhabit or own the space, as the Kolbe nude does. The reason for this is the inherent physical power of sculpture to extend the reality of its presence into space. As Vincent Scully wrote, "Sculpture, like architecture, is not primarily illusion. It is primarily 'real.' It stands in real space, natural and/or man made."

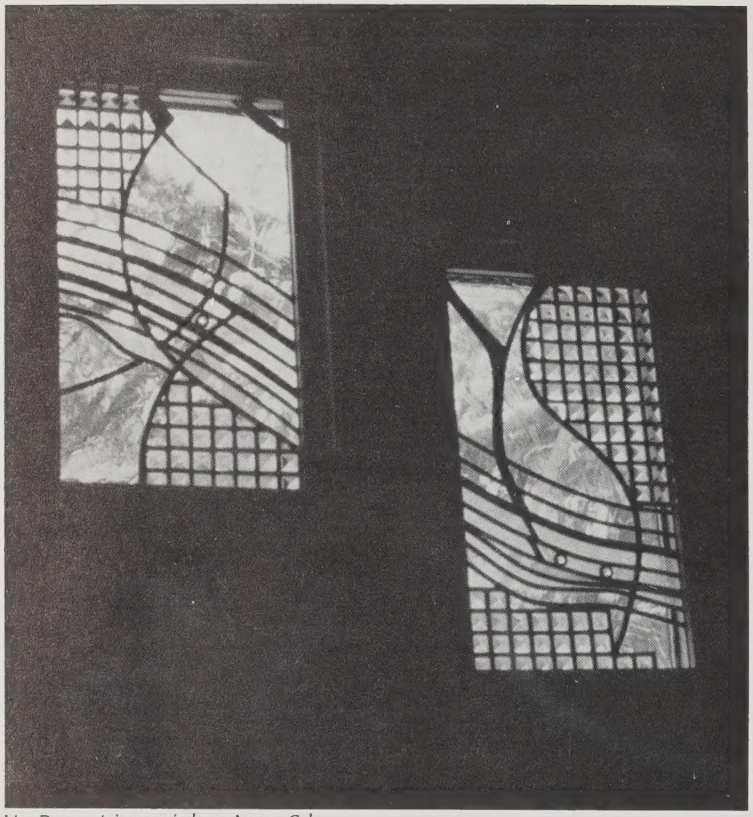
The Dubuffet piece at the Pennsylvania Center Square seems to be the omnipresent ruler of the space, while his five figures at the National Gallery seem to be residents of an island. All of the figures have differing but vital presence.

The extension of this is when the sculpture creates its own environment and is in contextual relationship to the environment of the architecture. George Segal's *The Restaurant* plays on this theme at a Federal building in Buffalo. In Baltimore George Sugarman created a type of sculptural grove and Louise Nevelson a forest of trees in her *Dawn* for the Bicentennial in Philadelphia.

These examples point to the truth of Susanne Langer's remarks on the temple and the statue. If there is no alternation between the background and object the relationship is disrupted and dialogue diluted. In Westport, Ct. the sculptural reliefs of Harvey Weiss dominate the building. While the building is organized for the introduction of sculpture, it comes off as backdrop, created solely for the reliefs and therefore as a total work diminished. A similar situation can be seen in the proposal for the Neiman Marcus building in Dallas by Philip Johnson for which Claes Oldenburg has designed "paint splotches" on the building's facade. Johnson's building cannot assert itself over and above this work. The act of using the building as a background will always prevent its reading from being otherwise. The gestures of the splotches also support this reading because they will never appear to be applied to a wall, their force can only be interpreted as objects thrown against it.

In looking at Louise Nevelson's work for the chapel at St. Peter's in New York, one can't help the feeling that the whole room was created for her work. The pews, chairs and other appointments actually seem to be intrusions, and consequently the architecture again cannot escape its role as background. However, for the Rothko chapel in Houston, this was exactly the intent. The entire building was created around the paintings. This is the ultimate "statue housed in a temple," which by this act seems contrived and mannered, because it elevates the art to such a status.

The last type of relationship and in my opinion the most promising, is art integrated into the architectural fabric, and as such an essential part of the building. In the past this has generally been considered the ornament or decora-



Von Roenn stairway windows, Aspen, Colo.

tion of the structure, implying that the art is less engaging. Recently, however, there has been a growing interest among artists and architects in the introduction of art not as ornament but as a part of the architectural fabric.

The most recognized modern architect to use art thoroughly in this manner was Frank Lloyd Wright, who employed it in a number of ways. First, he used it in functional architectural elements, such as windows, doors, etc. Second, he used it in the materials of the architecture, such as concrete; third, as a primary architectural component such as a wall. In these ways Wright was trying to create a totally harmonious order, in which every part and parcel of the architecture expresses a relationship to the whole. Such an example is Unity Temple in Chicago.

As grand an idea as this is and as supremely as it was executed, it was not without disadvantages. As Scully describes it, "For Wright... the environment was everything and all the arts were made to contribute to it. The interior was to create a perfect environment for the raising of children, disciplined, ordered, sheltering and expansive. The effect was of great space so long as the inhabitants accepted the environment's gentle but pervasive laws. There was no room for rebellion, therefore no room for sculpture... so Wright's work is essentially all environment, subordinating all acts except the aura of the architect's own."

These methods of using art as—(1) functional element, (2) architectural material and (3) architectural component—are still employed today among the post-modern architects, but without the overbearing, all pervasive total order of Wright. Charles Moore's early work with painted supergraphics has led from superficial billboard graphics to a dependence on art to function as re-inforcement of architectural organization. Michael Graves has followed a similar path, beginning with wall graphics and evolving into the use of art as a more integral part of the fabric. Unlike Moore, though, Graves' order is more complex because he designs all of the components and is therefore more akin to Wright. The 32 stairway windows that I designed for one of Moore's residences in Aspen is also, I hope, an example of art used as an element of architecture. Constantine Nivola's concrete bas reliefs inserted into the stone walls of an Eero Saarinen building at Yale exemplify art composed of the architectural material.

There are a number of artists working today with the intangibles of light and sound, and who therefore alter the sense of the spaces in which their work is integrated. Dan Flavin's colored fluorescent lights create changing auras in a showroom at the Pacific Design Center in Los Angeles. Stephen Antonakos uses neon at a swimming pool on a college campus that both reflects off the water and illuminates the interior, which glows at night as a colored glass box from the outside. Max Neuhaus' sound sculpture at a conservatory in St. Paul, Minn. alters the sense of space by the manipulation of sound. He uses the curved glass walls to focus sound and the location of plants to obstruct and compose the travel of sound throughout the space.

In all of these instances I think we see that the integrity of art has not been compromised by its integration into the architectural fabric. While the art serves the architecture and performs particular functions, it also asserts its own identity and power to engage the viewer. However, this introduces the most difficult problem of *attaining the appropriate level of engagement.* Works of art engage a viewer both visually and mentally, making it even more important that this level be appropriate to the location and the use of the art. For example, when stained glass is used in an entry it should not be so complex and involved that it invites close scrutiny and so inhibits passage.

We have witnessed in this century the role of architecture and art being determined by knee-jerk reactions. First, the modernists decried the banal and insipid use of ornament and reacted by totally stripping their buildings. Then the post-modernists, bored with the austerity of modern architecture, began to reinvest their work with identity and meaning by the use of embellishment and art. If a new tradition is to develop from which future generations can grow, it will be necessary for art to be used with an understanding of its function and role, and not just for the sake of improving an inferior work of architecture. Conversely, it is also important that artists respond appropriately to their role and create works that establish a coherent dialogue with architects. In these ways our environments can once again become exciting, rich and meaningful.

ONE SEMINARY AND THE CREATIVE PROCESS

by Catherine Kapikian

Wesley Theological Seminary, a Washington, D.C. United Methodist Seminary with a denominationally diverse faculty, affirms and nurtures the creative potential which resides as birthright in each of us. The scriptures tell us that we are cast in the *imago dei*, the image of God. As the crowning glory of God's creation, we have the capacity to create because we are a reflection of our creator, God. To create (this extraordinary capacity denied to the rest of God's animated world) means to bring into existence something that did not exist before, and that something brings new value and new meaning to the human situation. This God-given gift of creative potential is the human resource with which we all build our world

As a theological community of people, believing that creativity is a God-given gift, Wesley proclaims the notion that art and religion must stand in relationship one with the other. It is not sufficient for art to exist solely in the galleries, museums, concert halls, etc., and it is absurd for religion to exist divorced from the understandings and insights portrayed in the contemporary arts. It is the expertise of both art and religion to speak symbolically, to assign purpose and meaning to life, to redefine space and time, and to describe what it means to be human. Thus it is counter productive for art and religion to stand in isolation one from the other

Artists need communities which encourage creation and a network of relationships which make possible the financial support of such work. We at Wesley Seminary have attempted to create a place and space within the context of theological education where artists find community, nurture, and encouragement to create enduring works At the same time, we have attempted to create a place where the creative potential in each member of the whole community may find expression through an encounter with the arts. In this process, future leaders of the church are educated and thus enabled to work with the arts community in their future ministries

PROGRAM STRUCTURES

The arts program at Wesley Theological Seminary is in an expansive studio in one of the primary buildings. Consequently, the creative processes undertaken in the studio have high visibility. While it is sound practice for a seminary to root an arts program in the visual arts, an equally strong program could be built by emphasizing a different art form. The parameters of the WTS program, although devised to accommodate the visual arts, will sponsor activity involving all major art forms.*

The program operates on four principles. The first of these states that a theoretical encounter with the arts is essential Students, who become future religious leaders, need to be educated as to what is art, how does it communicate/signify, what is the non-verbal language of art (visual arts involve line, shape, value, color, and texture worked together to create balance, proportion, movement, harmony etc.), and how historically the arts have existed as theological proclamation. This objective is realized through scheduled curriculum courses with such titles as "Our Faith Proclaimed Through the Visual Arts" (a course which relies on an extensive slide library and which traverses the time of the catacombs to the present) and "Christian Themes Expressed in Washington, D.C. Art" (a course which addresses the aesthetics of art and views on site theological issues expressed in a multiplicity of art mediums). "Art and the Holy" (a team-taught course with the Professor of Church History) is an equally balanced study between aesthetics and Christian thought embodied in the arts Courses such as these too often comprise the only theoretical encounter with the arts some students have had or ever will have. For such students these courses provide an acquaintance with the arts and thus may facilitate an involvement with the arts at the ministerial level

The second principle states that a practical encounter with the arts is desirable This option provides the ideal opportunity for students to experience creative process, that unique phenomenon which begins with the inception of an idea, progresses through successive stages of creative activity, and leads usually to a finished product. The emphasis as well as the evaluation is placed not on the finished product but rather on the quality of commitment to the fundamental elements of creative process understood as challenging assumptions, constructing networks, recognizing patterns, taking risks, making connections, taking advantage of chance, and seeing in new ways. These attributes of creative process are believed transferable to all other human activity in which creative activity is realized

Creative activity with a theological focus in the WTS studio has found expression in a variety of media such as paint, clay, fiber, mosaics, wood, photography, stained glass, etc. Work by one student involved a limited exegetical study of the concept of God as Light, understood biblically and then restated artistically through a series of four large oil paintings. Another project involved the study of the cross as Christian symbol which then was given new form in a mosaic image. Encountering the numerous design stages and options as well as the technical aspects of the medium was

**The new Wesley Center for Religion and the Arts under the direction of Cathy Kapikian will sponsor programs in drama, dance, poetry and other art forms*

CATHERINE KAPIKIAN, *instructor and artist-in-residence at Wesley Theological Seminary, Washington, D.C., and founder of its pioneer program in religion and the arts.*

Participation in the design process.

an essential aspect of these studies

Other studies have focused on a fusion of several media simultaneously, as for instance in a multi-media meditation service by one student called "Presence." It included original slides, music, and poetry in concert with scripture selections, all of which were coordinated artistically. While the emphasis has been on the visual arts, other art forms do surface. One student devised a two-part study in dance in which the first part involved extensive research into the field of liturgical dance documented in a paper stating theological underpinnings, liturgical history, and modern expression in worship. The second half of the study involved original choreography and liturgical dance in a seminary chapel service

These kinds of learning experiences are credit-earning opportunities for the student and are arranged contractually through directed study with the artist-in-residence. Students also have the option to work in the studio and receive limited instruction in a non credit-earning situation, as well as to create a work as substitution for a project requirement in another course, providing permission is granted by both participating faculty persons

At issue in all of these studies is the opportunity to tap creative potential and identify its characteristics At root is the issue of wholeness—and wholeness by definition must be a concern of seminary education. Our ability to create, to think imaginatively, is a reflection of our ground and being in God We cannot build our world nor live in it fully without understanding and utilizing this human resource

The third opportunity available to students to earn degree credit is an apprenticeship with the resident artist Several students have apprenticed themselves to a commission for a large cathedral-like Roman Catholic church where five sets of twelve designs inclusive of scale color collages, full-scale drawings 28′ by 72′, and patterns for the liturgical seasons have been requested. These design sets were given to a committee of craftspersons from the congregation to fabricate into hangings

Two student apprentices worked on a 16′ by 3½′ fiber altar frontal commissioned by the Walter Reed Army Medical Center, Washington, D.C. When not in use on Easter morning, it hangs as a permanent installation over the entrance door of the hospital. Both students attended all meetings with the M.D. commanding general of the hospital, supportive staff and chaplains; participated in all design steps from thumbnail sketches to the scale rendering in color; fabricated some of the final work; and worshipped at the Easter service when the work was dedicated

Apprenticeships by other students were realized on an 8′ by 10′ piece commissioned for the Easter service at the amphitheater of the Tomb of the Unknown Soldier, Arlington, Virginia; and all research work was accomplished for a 90 sq ft′ fiber piece sent to a national United Methodist conference in Dallas, Texas

The fourth and final dimension of the program affords everyone in the community the opportunity to enter the studio to observe the unique creative processes of the invited artists-in-residence selected by the director of the program. Such artists' residencies are of two varieties those who come for short durations to give workshops and/or exhibit their work to the community, and those who come supported by another institution for a year's sabbatical in the studio

The first artist-in-residence supported by another institution was Sister Sylvia Bielen, O.P. Professor of Art at Mount Saint Mary's College in New York. Her specialty was calligraphy and painting. The second artist invited for his sabbatical year was Abner Hershberger, Chairman of the Art Deparment and Professor of Painting and Printmaking at Goshen College in Indiana. He brought a Mennonite tradition and a penchant for painting very large canvases. Our current long-term artist-in-residence is Edmund Tetteh, Chairman of the Art Department at the University of Science and Technology in Kumasi, Ghana, West Africa. Not only have these artists shared their unique creative processes, but also have added an invaluable ecumenical dimension to the community

All of the above defined activity is available to students from schools in the Washington Theological Consortium, of which Wesley Theological Seminary is a member school. Other members include The Catholic University School of Religious Studies, Cluster of Independent Theological Schools (DeSales Hall School of Theology, Dominican House of Studies, Oblate College), Howard University Divinity School, Lutheran Theological Seminary, Virginia Theological Seminary, and the Washington Theological Union. Furthermore, the Arts and Religion Forum, sponsored by the Washington Theological Consortium, offers an arena for lectures and discussions for artists, pastors and theologians in the Washington Metropolitan area. The majority of programs takes place in The Wesley Seminary arts studio

Wesley students participate in design critique.

AN EXPERIENCE REVISITED

by Ruth E. Fryhle

The big white vehicle with the oversized letters IFRAA VAN on its panel was stationed in front of the rambling Franciscan Renewal Center like a huge greeting card of welcome to Scottsdale, Arizona and the 1983 National Conference on the Interfaith Forum on Religion, Art and Architecture. The van was a symbol of the qualities that made this conference memorable: the serene, Spanish mission atmosphere among palms, flowers, and saguoros; Maureen McGuire's friendly, efficient chairmanship; a good proportion of new persons in leadership roles with a supportive contingent of "old timers;" and the diversified, well-rounded program.

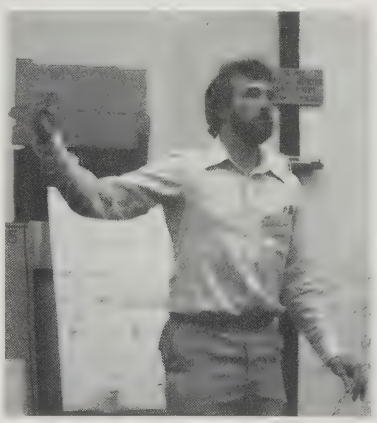
While the fellowship at IFRAA's conferences is sufficient enticement, the Scottsdale program had several additional magnets: a chance to compare planning methods used by program processors/liturgical consultants/designers to improve the quality of architecture and art in America's churches and synagogues; inspiration by artists on ways to encourage art in the design of these places of worship; and another opportunity to hear and see a presentation by Dr. Donald Bruggink, who never fails to educate with style

The conference's structure provided a stimulating change of pace, alternating input by the leaders with output by the conferees and finally throughput to a local parish that received valuable help in solving its facility problems.

Kenneth Von Roenn, art educator and stained glass designer, began our three day experience by establishing an atmosphere of creativity with his lecture on "Integrating Art and Architecture." He spoke of three relationships—synthesis, juxtaposition and integration—illustrating with both historical and modern examples. By opening our minds and our eyes to fresh ideas, he prepared us for the workshop on the Planning Process that was to follow.

Perhaps the least understood element in the successful design of facilities for a congregation is the planning process. One of IFRAA's first official events in February 1978 was a continuing education course on Consultant Training, held at Catholic University in Washington, D.C. During the last five years some of us have had good results with the skills taught at that event, so it was reinforcing when Bill Brown and his team from LeRoy Turner and Associates of Mishawaka, Indiana advocated the use of similar methods

How many hundreds of congregations have experienced serious divisions when the time came to vote on a building project because many members felt they were being "railroaded by the building committee"? Or how many knowledgeable, talented members never have been provided the opportunity to contribute to the initial planning of their own congregational home? Architects are sometimes tempted to look upon religious buildings as their chance to be the "expert" and mistakenly conclude after only cursory dialogue with the client congregation or clergy that they fully understand all the needs. How many have the humility to consider that a House for God's People shelters a family which uses, *and pays for*, the facilities being designed and, therefore, should have both right and privilege to share in the planning process? Architects, clergy, and building committees tend to panic at the idea of involving the congregation in the planning process because they fail to differentiate between the planning cycle with as many as possible involved, and the decision-making process with a select group authorized to represent the larger group. When a congregation finally votes on the recommendations of the smaller group, *if they have had a proper planning process*, they reach a decision from an educated rather than emotional viewpoint. There is congregational ownership, accountability, and support, while clear direction can be given to those responsible for design

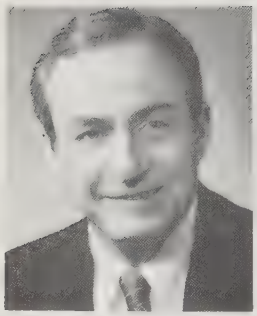


William Brown, LeRoy Troyer and Associates, Mishawaka, Ill., leads us in a seminar.

After a morning workshop on the elements of a good planning process, complete with a bubble diagram of spatial reltionships, we advanced to the practical application of the theoretical. After the conference was sub-divided into small working groups, we were transported to the Parish of St. Louis the King in Glendale, Arizona. Each group scrutinized the buildings and grounds, studied the needs and constraints as outlined by the parish committee, and then proceeded to develop its own solution to the parish's facility problems. Blank, bewildered expressions gradually lit up as hesitant, tentative suggestions began to flow. We gathered momentum as ideas were translated into sketch form and we reached a high level of enthusiasm as our shared creativity began to coalesce into solutions with some merit. Too soon our afternoon was gone.

Although this charette experience was not without risk because the dialogue with

RUTH E. FRYHLE, *a charter Board member of* IFRAA, *lives in Bergenfield, New Jersey and works as a free-lance planning processor/architectural consultant. She has produced two filmstrips on church architecture and is active in many art and architectural projects.*



Reflections of One Architect

by Jack D. Haynes, AIA

Northwoods Presbyterian Church

Most of the teaching, writing, and criticism of church architecture is concerned with the quality of worship space. Since that area of church design has received so much attention I want to concentrate instead on something that I have come to believe is the *most* important consideration in church design.

This involves the recognition that the crucial function of the Church is the development and maintenance of an inclusive religious community. A church must provide an environment in which one feels welcome, appreciated, loved, accepted and a member of God's family. This is more important than the quality of the sermons, the religious education, fund raising, social issues or even the church's architecture, though most of these are influenced by the quality of this spirit of community. It is of little value to preach and teach the love of God until the Church can first demonstrate its own capacity to love. Most of the activities and services that the church offers are available at the 'Y' or the country club or through individual study of the scripture. One can even attend worship services through the miracle of television, but true corporate worship is not possible without this sense of community. In its highest form this awareness may be what the Bible calls the Kingdom of God.

If this is true, what can the architect do to help stimulate its growth? I think there are several ways.

First, it is necessary to think of the church as a totality. The design submitted should reflect this, and be organized around a central, unifying entrance space. It may be a gathering place or a transitional space. It may be interior or exterior.

JACK D. HAYNES, *president of the Atlanta chapter of the AIA, attended Emory-at-Oxford, received his Bachelor of Arts degree from Emory and his Architecture degree from Georgia Institute of Technology. He has been in private practice in Atlanta since 1965.*

Jack Durham Haynes

Cumberland United Methodist Church

Jack Durham Haynes

but it should give everyone a strong feeling of arrival, a sense of welcome, and a realization that one has entered God's house. This feeling should be carried over into every space that is needed to house the different activities which are important to the church's life.

Church architecture can say a great deal about the relationship between God and people. We all know churches which intimidate and suggest that God is so powerful and mysterious that one has little chance for a personal relationship. Others seem designed as backgrounds or stages for religious performances in which the people function as mere spectators. The architect who is attempting to stimulate the growth of a spirit of religious community will try to design a sanctuary of warm and simple dignity where one feels comfortable and receptive.

Third, it is important for a church architect to realize that a church building is a long-term process. Very rarely does one have the opportunity to design a total building. One may design the master plan but actually build only one or two phases of it, or one may be called in to complete a master plan which another architect originally conceived. But whatever one's contribution, changes will be made as the church's needs change. Thus it is very important for the architect to sublimate individual needs to the church's need for continuity. Making one's work compatible with what has been done before, and what may need to be done later is very important. In a sense it forces the architect to be a part of the process which creates and maintains the true spirit of religious community.

Jack Durham Haynes

Northwoods Presbyterian Church (above and above right)

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Boston Globe photo David L. Ryan photographer

Recent Chapel show featuring John Murray's huge abstractions.

A DARING SANCTUARY FOR ART

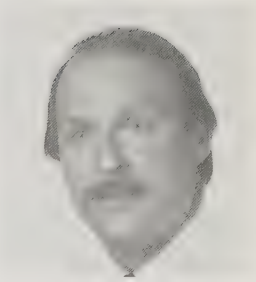
This is the title Christine Temin of the *Boston Globe* used to introduce her story on a church (Second Church of West Newton, MA) that turned its Youth Chapel into an art gallery that is fast gaining a reputation as showing some of the most stimulating work in the Boston area.

"We didn't want to coddle the congregation," one of the members of the committee which runs the gallery told the reviewer. "We broke them in right away with abstract art. We open our exhibits on Sunday mornings after services and in general there are some raised eyebrows but by the time the show closes four weeks later, usually people have gotten quite [illegible] every show we've done at least one member of the church has bought one of the artist's works."

Most of Boston's galleries are in the city while the Chapel Gallery is securely suburban. Its home is a huge, Gothic 1916 structure and from this setting it fights with the stereotypical ideas of the church and suburban art. It came into being at the time of the church's bicentennial when a group of artists in the congregation decided it would be fun to show some of their work along side some of the memorabilia. The old youth chapel, then used for storage, seemed a handsome place for an exhibition. Now almost two years later the non-profit gallery operates a schedule of one-person shows of both figurative and abstract art, by both younger and more established artists. The art committee handles the finances, mans the gallery desk, and writes the publicity, and coordinates the schedule of musical events in the space. The committee receives 25% of the selling price (as compared with the usual 50%) to help with the heating and maintenance. The artists control their own shows, decide which works to include, hang them, and set their own prices. They are asked to pay for invitations, the opening reception, and one half of an ad in *Art in New England*. They write out a statement about their work and may give gallery talks.

Inquiries for further information may be made to: Art Committee, Second Church of West Newton, MA 02165.

ENERGY CONSERVATION AND STAINED GLASS WINDOWS



by Donald Samick

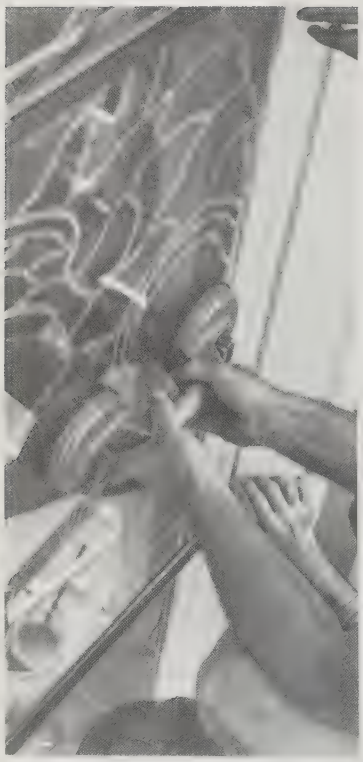
(Based on a lecture to the Energy Task Force Workshop of the Episcopal Urban Caucus in Louisville, Kentucky)

Stained glass and decorative arts studios have been dedicated to serving the artistic needs of churches and synagogues for many years. However since 1973 it has become increasingly evident that a more pressing need is arising. Energy needs have taken precedence over artistic needs and studios are expanding their expertise into the energy field.

Even though energy losses are not limited to stained glass but occur through all single glazed areas, the insulation of a stained glass window poses more of a problem than does the typical window. By covering a stained glass window a church can save about 50% of the energy—either heating in the winter or cooling in the summer—that is lost through the single thick glass, which is a high conductor of heat and cold. There is also a greater loss when the windows are old, and the putty between the glass and lead strips hardens and cracks from expansion and contraction over time. A still greater heat loss takes place around an old steel ventilator which either does not shut tightly due to

First Baptist Church, Lakeland, Fla.

DONALD SAMICK *is president of Lamb Studios in Philmont, NY, one of the oldest stained glass and ecclesiastical decorative arts studios in America. He is active in the study of energy conservation programs for religious buildings, and is a member of the Energy Task Force of the Episcopal Urban Caucus and the Association of Energy Engineers.*



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3. *Do the glass panes rattle within their lead frameworks?* Loose glass may only need a fresh supply of putty (regular glazing compound) pushed up by hand under the leads, around the pieces of glass, and into any gaps between lead and glass. If the problem is cracked solder joints or broken leads, major repair is required.
4. *Are the panels bulging?* If the bulging area is still firmly set in sound leads, there is no immediate danger. You might be wiser spending money for protective glass to diminish weather effects than for flattening the bulges. If the bulging occurs around the reinforcing bars, a structural weakness is indicated requiring major repair.
5. *Is glass cracked, broken, or shattered?* Cracked pieces still secure in their lead frame can be left alone, though unsightly cracks can be leaded over. Loose pieces can be carefully glued together with a clear epoxy or silicone cement. It is better to save original, rare glass if possible than to attempt a difficult match. Missing, mismatched, or leaking glass should be replaced.

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sagging or corrosion, or which, if it does close properly, is not weatherstripped. In the latter case, steel abuts on steel, which allows a great deal of energy to be transferred through these high conductors to the outside.

This standard energy loss, to which all unprotected stained glass windows are subject, is often further accentuated by failure to undertake certain relatively minor repairs. There is always the broken window which never gets repaired, either because the glass is irreplaceable artistically or because no one is available or capable of performing the needed repairs. Often some simple caulking is all that is needed, but due to the inaccessibility of some windows or just lack of awareness of this need, the caulking remains undone allowing a large amount of energy loss to occur.

A stained glass window can be covered with two basic types of material: glass or plastic. Different thicknesses of these protective covering materials are required depending upon the size of the window. Probably the most widely used plastics are polycarbonates, sold under the trade names of Lexan manufactured by General Electric and Tuffack manufactured by Rohm and Hass. General Electric guarantees its product unbreakable for three years. Rohm and Hass states that its product is "virtually unbreakable." Neither of these products will yellow over time, so this is not a major consideration. Also available are Plexiglas, acrylite, and lucite, which are plastics that can crack upon impact but are seventeen times stronger than ¼" plate glass.

Plastics are easier to work with and install than glass. However, they often tend to have a slightly wavy appearance and sometimes a purplish cast when installed. Over time, they will scratch and accumulate dirt if not properly cleaned and maintained. This leads to an undesirable appearance from the exterior and gradually reduces the amount of light. This problem is especially severe in high pollution areas.

Glass, which was used exclusively until about twenty-five years ago when the plastics became popular, is cleaned for the most part by rain and wind. It will withstand air pollution much longer, will not scratch, and can be cleaned very easily. Its great disadvantage, of course, is its relatively easy breakability.

An additional solution to this problem is the use of laminated architectural glass. With a polyvinyl butyral center layer bonded between two sheets of glass, laminated glass combines the clarity and clean appearance of glass with the damage protection afforded by plastics. Laminated glass may shatter upon impact, but it will break safely without glass splinters and will not allow flying objects to penetrate through to the stained glass behind.

As for the problem of heat loss through steel ventilators, it is best to replace the steel ventilator with a modern aluminum unit that is double glazed, weatherstripped, and maintenance free. It should also be mentioned that it does not do much good to "sandwich" a piece of thin plastic covering against the stained glass in a ventilator. When it is an old steel ventilator that probably does not close tightly, the major portion of energy loss continues to occur. Furthermore, any thrown object will bend the plastic inward far enough to break the stained glass

without being able to break the "space age" unbreakable plastic covering

If a church's windows are in need of repair, a member of The Stained Glass Association of America can be contacted and should be capable of making most repairs. Although sometimes a church is told that a window "cannot be repaired," this is only very rarely the case. There are several studios still capable of executing fine hand-painted detail artwork, and several glass manufacturers who still produce older styles of stained, opalescent, and decorative glass. It may also be discovered that some windows need releading. This condition will only worsen with time and may, in fact, lead to a danger from falling glass—so this releading work should not be put off. Several opinions from reputable studios should be obtained to make sure this major step is necessary

If recaulking is needed, this should be applied around the perimeter of a window and at the horizontal joints. Old putty or dried caulking should be removed. It is worthwhile to apply a good grade silicone caulking that will expand and contract with the changes of temperature and the movement of the building. A local commercial glass contractor can perform this work where it requires scaffolding. Once a good sealant is applied, one usually does not have to be concerned again about this problem. Use of cheap caulking is never advisable

Whatever material is used as a protective covering for stained glass windows, it will provide the following advantages: reduction in energy loss, reduction in outside noise, deterence of vandalism and damage due to accidents, and protection of the vulnerable lead strips and glass from corrosion due to pollutants in the air

The cost of installing a protective for stained glass windows can vary widely. In the form of questions to consider, the following are the chief factors which influence this cost

1. How accessible are the windows? Does scaffolding need to be used?
2. How many windows are to be covered?
3. What is the size of the windows?
4. What is the method of installation of the protective covering? Will it be cut to follow the window tracery or will it cover over the architectural details in a grid-like design (which in most instances is not as aesthetically desirable)?
5. What type of frame surrounds the windows (e.g., stone, wood, metal)?
6. Which type of protective covering will be used and of what thickness?
7. If the frames are wood, do they first need to be painted? Or even replaced, if the wood is rotting?
8. How much traveling time is involved in getting to and from the church?
9. If Lexan is selected as the protective covering material to be used, need it be used for windows at a great height merely because it is also being used for street level windows? The danger of vandalism and breakage is much decreased for the more elevated window, and the less expensive Plexiglas can be used at that height
10. Will the ventilators be replaced? If there are many ventilators in the sanctuary, is it necessary to continue to use all of them, or can some be permanently sealed? If the latter, this will reduce costs

Will a protective covering conserve energy? The answer is clearly yes. Is it worth it? Yes, over time the installation will pay for itself in fuel cost savings. The payback period for an installation depends on each church's fuel consumption and conservation methods. Protective covering is an expensive proposition, ranging from a $500 project to a $75,000 project. However, it provides multi-faceted advan-

The J. & R. Lamb Studios

Religion enthroned, *a window of 18 rectangular panels that form a single image, is in the process of being restored by Lamb Studios, as commissioned by the Brooklyn Museum to occupy the entrance to the Decorative Arts Galleries. This window was designed by Frederick Lamb in 1899 for the U.S. Pavilion of the Exposition Universell Internationale in Paris where it won gold medals for design and execution. It is recognized as a classic surviving example of the American School of Opalescent Stained Glass, which flourished from 1800 through the 1920's.*

Soldering the lead joints at Church of Holy Cross, Stateburg, S.C.

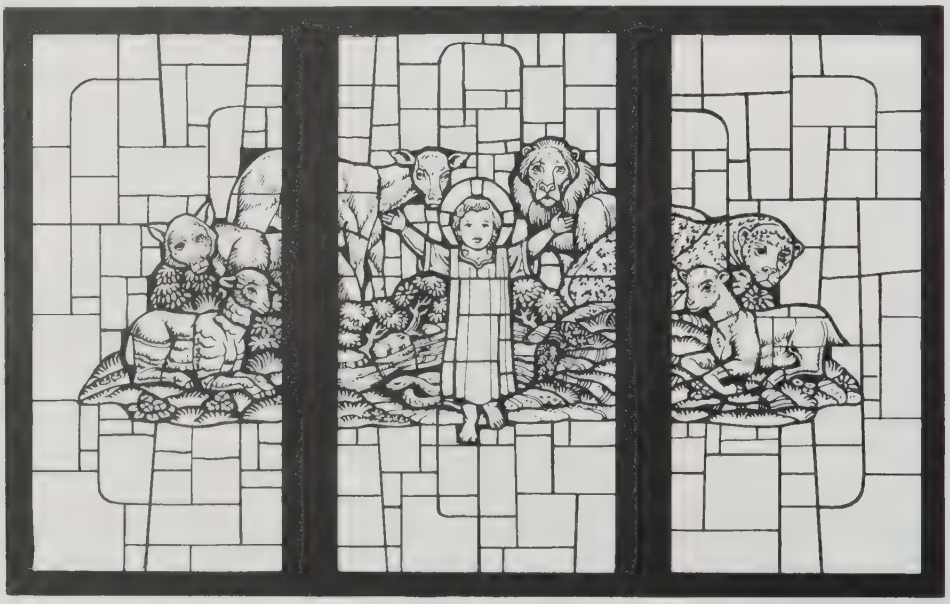
tages for a church, making a full analysis of its real worth to a congregation somewhat difficult to figure

A church should request firms engaged in protective covering work to submit a report evaluating current heat loss (in BTU's) through the church's stained glass windows, the potential BTU savings, and the approximate payback period for a protective covering installation. With this information, a church can intelligently evaluate the wisdom of a protective covering from a financial point of view

Also, if a church decides to go ahead with a protective covering project, it should obtain several bids for the work from experienced firms who understand stained glass windows and can make needed repairs and analyze the condition of the windows as they are working on them. Be aware that different companies frequently use different specifications in their bids. In comparing bids, make sure "apples are being compared with apples."

Many kinds of energy conservation steps can be taken by the members of the church themselves. Turn down those thermostats when the building is not being used—and even when it is. Use a locked themostat. Unplug that refrigerator during the summer when it is not used. Schedule church meetings on Mondays while the building is still warm from Sunday. Insulate the building. Weatherstrip doors and windows. Tune up the furnace so it is working at maximum efficiency. Lastly, and most important of all, realize that for energy conservation efforts to make real headway, people must change their accustomed ways

Permission for reprint of this article given by *Your Church* magazine, Phyllis Mather Rice Editor



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A PREPARATION FOR CHANGE

by Father Richard Driscoll, S.D.S.

St. Matthew ends his gospel with the command, "Go ye and teach all nations baptizing them in the name of the Father, Son, and Holy Ghost." There are no directions on how to baptize but about twenty years later in the Didache, a writing from the year 90-100, we read

> *"Baptize in living water, and if you do not have living water, then in still and if you cannot baptize in cold then in warm water And if you do not have either then pour water three times on the head in the name of the Father, Son, and Holy Ghost."* (#7)

This Syrian church order soon spread for in Rome in the year 215 we read

> *"When they come to the water, let the water be pure and flowing."* (Apostolic Tradition of Hippolytus #21)

Why all this concern for the quality of the water, that it be living, flowing water? Isn't water water? Yes, but one must remember that all early writers in the Church were more liturgists than canon lawyers. They were more concerned with the mystery and quality of the experience of baptism than a question of what is the minimal amount of water that can be used and still be valid. Baptism for them was not a ritual of legal purification but a transformation of life so radical that it could only be described in terms of death and rebirth. This was best symbolized when those to be baptized were "plunged into" and "brought up out of" the water; death and resurrection.

Over the centuries two things happened to make the quality of water less important. The first was the legalism and efficiency attitude that affected both the eucharist and baptism. The nouns became more important than the verbs; "plunged into water" was reduced to mere water and "breaking and sharing" became mere bread. The containers for the water and the bread became ever more elaborate but the sign of the action was lost in process. Early altars were simple wooden tables and so it was the more enduring stone baptistry adjacent to the church that gave archeologists the first identifiable sign that a church was being unearthed.

A second trend that made the "quality" of the water less important was that infants rather than adults became the norm for baptism. Since mystery cannot be fully experienced by the infant, they thought, why insist on the fullness of the sign? Besides it seemed less trouble and was more convenient. So gradually pouring of water over the head replaced the experience of being "plunged into" water—the symbol of death—and being "brought up out of the water"—the symbol of the resurrection. It is interesting that the first pictorial representation of the new kind of baptism was in the year 1330. (See Iconographe de L'art Chretien) Before that every picture showed John the Baptist or succeeding figures with hands on the head of the person they were about to immerse into the water. Even in England we know that the practice of infant immersion was practiced as late as 1536. In the East where mystery and symbol are held in higher esteem than efficiency and convenience, the immersion of infants is still practiced today.

Sarbaratha Basilica of Justinia, 6th century in Tripolitana

Father Richard Driscoll of St. John the Apostle, Roman Catholic parish in Fort Worth, Texas is making plans with his congregation for some changes in their church buildling. They are learning through study that architectural changes are sometimes occasioned by changes in forms of liturgy and worship. The following article is the original script for a slide presentation Father Driscoll wrote to stimulate discussion of a controversial proposed change in the form of baptism which, of course, would necessitate architectural change in consequence.

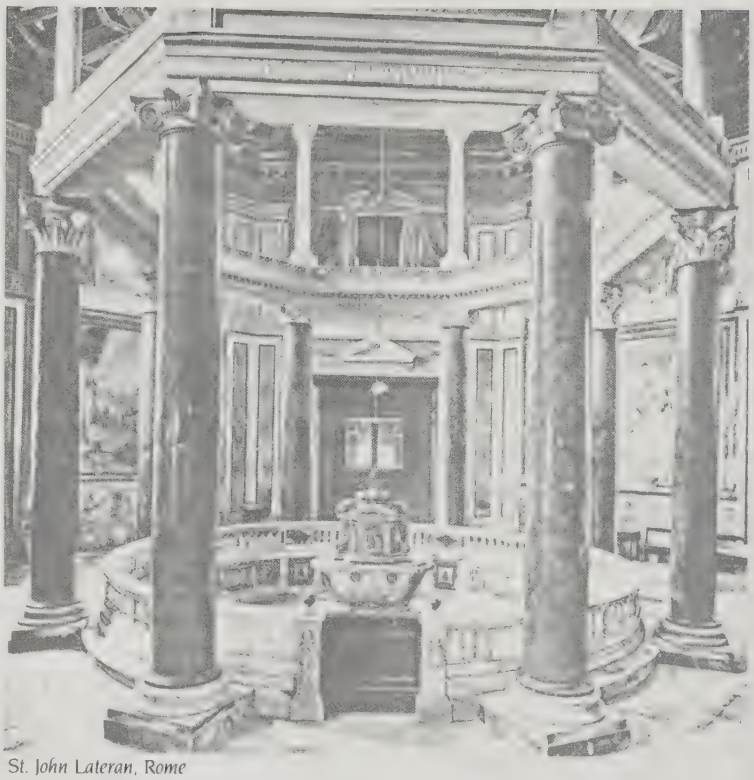
The history of baptismal fonts is seen in the Basilica of St. John Lateran in Rome. The original font is below floor level; twenty five feet in diameter and three feet in depth. Lined and paved with marble it was used for adult immersion. Falling into disuse, it was filled in and a font large enough for infant immersion was erected over it. This in turn was no longer used and a smaller font was placed above it for the pouring of the water.

Another trend that influenced the shape of baptistries over the centuries was the question of how material things such as bread, wine, water, and oil can become instruments of grace and salvation. The early fathers and theologians dealt with all of them on the same level; what happened to the bread at Mass happened to water at Baptism; namely, a second incarnation. Even though over most of the years emphasis was put on the Eucharist it was never forgotten that the consecration of baptismal water was of supreme importance. It was a far different blessing than the one given, for instance, to the palms on Palm Sunday. Traces of this equal importance may be seen in the resemblance of the ambry where the oils are kept to the tabernacle where the Eucharist is reserved. During the Middle Ages with the rise of superstition and belief in magic, the baptismal water had to be guarded and kept safe from "witches and black masses." Covers were made for the fonts and kept locked for safety's sake, not to provide space for ornamentation as some believed.

From history, let us turn to the present. With the event of the second Vatican Council and the renewal of the Catechuminate, the norm for baptism is again adult baptism. What does the norm mean? For the Eucharist the council told us that the norm is the people of the Lord gathered around the Bishop on the Lord's day to celebrate the Lord's Supper. Admittedly it is not "normal" for most Catholics to gather with a bishop for Sunday Eucharist, but it is the norm, or ideal. The norm now for baptism is the Christian initiation of adults. In 1972 we have the implications of this norm spelled out in practice. One of these is that immmersion is explicitly called the preferred form.

> *"Either the rite of immersion, which is more suitable as a symbol of participation in the death and resurrection of Christ, or the rite of infusion may be lawfully used in the sacrament of baptism."* (RCIA Intro #21)

It goes on to spell this out in regard to baptistry.



St. John Lateran, Rome

> *"The baptistry is the area where the baptismal font* FLOWS *or has been placed. It should be reserved for the sacrament of baptism and should be a worthy place for Christians to be reborn in the* Holy Spirit *and in water. It may be situated in a chapel either inside or outside the church or in some part of the church easily seen by the faithful; it should be large enough to accommodate a good number of people. After the Easter season the* Easter candle *should be given a place of honor in the baptistry, so that when it is lighted for the celebration of baptism, the candles of the newly baptized may easily be lighted from it."* (RCIA Intro #25)

In the Rite of Baptism itself it states:

> *"Touching the candidate the celebrant immerses him or his head, three times raising him out of the water each time."*

The United States Conference of Bishops has spelled this out in even more detail.

> *"To speak of symbols and of sacramental signification is to indicate that immersion is the fuller and more appropriate symbolic action in baptism. New baptismal fonts, therefore, should be constructed to allow for the immersion of infants, at least, and to allow for the pouring of water over the entire body of a child or adult. When fonts are not so constructed, the use of a portable one is recommended."*
>
> *The place of the font, whether it is in an area near the main entrance of the liturgical space or one in the midst of the congregation, should facilitate full congregational participation, regularly in the Easter vigil. If the baptismal space is a gathering place or entry way it can have moving, living water and include provision for warming the water for immersion."* (Art and Environment in Catholic Worship, #76 and 77)

This brings us to the present situation in a local church. A person walking into a church should be able to see an icon that expresses that church's beliefs in stone and wood. Does the baptistry adequately express theological belief? Is it in conformity with the best liturgical norm? Does it reflect a commitment to evangelism? Does it allow for the fullness of the sign for both infant and adult? What might a modern baptistry look like?

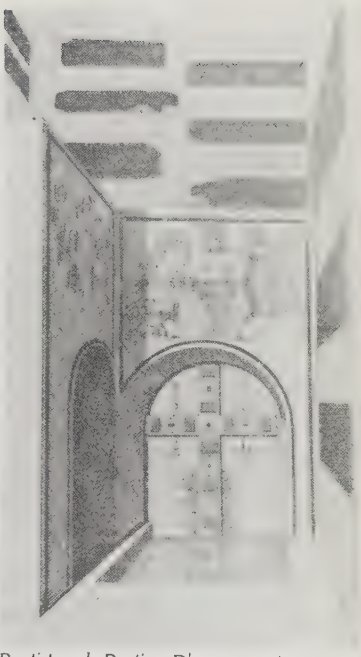
One of the earliest and most consistent concepts that baptistries tried to capture in stone was that of a tomb or mausoleum.

with the font in the shape of a sarcophagus or coffin to provide the symbolic dimension of baptism as a death and burial with Christ. This is not a morbid concept, since it is precisely the victory over death that is being celebrated. With this symbolism in mind there are often three steps down into the tomb and three steps up to represent the time Jesus spent in the tomb. Paul, in the use of the word tomb, links it to womb. Theodore of Mospsuestia, in the year 400, saw the water as a womb into which the candidate descended to receive second birth from the Holy Spirit. A low ceiling and relative darkness were also used to express the idea of a passage or tunnel from darkness to light. Our use of a scallop shell to pour water goes back to the womb symbolism.

Another concept that baptistries of the past tried to recover was that of baptism as a new creation. In the story of the original creation, we have the Spirit calling forth life from the waters and the river flowing from the Garden of Eden to the four corners of the earth. Thus the font was seen as a fountainhead from which flowed new life-new creation. The candidate either stood or knelt in the pool and was immersed or water was poured on his head. Listen to this description again from Theodore of Mospsuestia in the year 400:

"You follow the signal the bishop gives you by word and gesture, and bow down under the water. You incline your head to show your consent and to acknowledge the truth of the Bishop's words. If you were free to speak at this moment you would say Amen... but since you cannot speak, you receive the sacrament of renewal in silence and awe." (Bap Homilies 3.18)

How can we accomplish this today? This is largely a job for architects and artists. Our objection that if the baptistry is large enough for adults it will be inconvenient for infants seems a small question indeed, and anyway it is one that can be easily answered by an imaginative architect. He may even incorporate the present font into a new design. He may also open up the space so that the baptismal font may serve as the holy water font and make clear that our blessing ourselves with the holy water as we enter the church should remind us continuously of our own baptism. He may discover new space that will create such a baptistry with living and flowing water that we shall rediscover the richness and fullness of this ancient and venerable rite. The vision, the hope that renewal is ever possible, that death eventuates in resurrection is ever a part of the gospel



Baptistere de Pontien. D'apres perret, Catacombes de Rome.

The Loss of A Friend

Henry L. Willet, 83, retired president of stained glass Willet Studios, died at his home in Wyndmoor, PA on Thursday, September 29. Greatly admired as a professional artist and loved dearly as a man, he will be missed in many circles.

Born in Pittsburgh a few days before the turn of the century, he grew up in studios maintained by his father, William, and his mother, Anne Lee. When they moved to Philadelphia in 1912, Henry was already working at their side. After an education at Chestnut Hill Academy, Princeton University, and the Wharton School of the University of PA, he spent several years researching the stained glass of Europe. "Stained glass," he said, "is a lot more like music than art on a canvas. The light vibrates coming through a window like sound. I don't think any building is complete without God's sunlight coming through glass and color."

Assuming the presidency of his father's business in 1930, he led it through the next 35 years in which more than 10,000 windows and walls were created for buildings throughout world. Mr. Willet played a major role in developing techniques using cements and epoxy in place of lead, using new types of glass and developing "after hours" color. One of these involved malleable, sculptured sheet lead surfaced with 23-karat gold leaf and platinum that can be used to give windows a reflected surface light at night. Some of the studio's best known work is at the National Cathedral in Washington, D.C., the Cadet Chapel at the Academy at West Point, N.Y., New York City's Cathedral of St. John the Divine, the Chapel Center at the United Nations, the College of Medicine at Ohio State University, and the American Research Hospital in Poznan, Poland

Mr. Willet was president of the Stained Glass Association, an honorary member of the American Institute of Architects, a Benjamin Franklin Fellow of the Royal Society of Arts and a president of the National Conference on Religious Architecture

But it was not only as an artist that Henry Willet was admired. He took seriously the biblical injunction to love one's neighbor When his township voted to adopt a new form of local government, Mr. Willet was elected president of the first board of commissioners, a post he held for 14 years. This work won him a reputation as a slum fighter He won federal funds for housing in blighted sections and played a key role in establishing the Fort Washington Industrial Park, one of the first such complexes in the world

He was a faithful churchman, serving as treasurer, trustee, and ruling elder of the Flourtown Presbyterian Church. Beyond the local church he was chairman of the Presbytery's first committee on social education and action. After serving on the National Presbyterian Board of Education he was twice elected commissioner to the General Assembly of the National Council of Churches

Perhaps the spirit of his family is the best tribute to Henry Willet. It is a family that loves to gather at their summer home in Nantucket. Henry is survived by daughters Ann Kellogg and Zoe Cotton; Crosby, his son, and Gussie, his special daughter-in-law; eight grandchildren, a great grandson and a sister

E. Crosby Willet succeeded his father as president of this third generation family studio in 1965, and has easily won the friendship and respect of IFRAA's members and of the art community in which his father moved with such stature

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Notes and Comments *Continued from page 5*

The Whitney M. Young, Jr. Citation

Recognized as a man whose influence encompasses the entire U.S and extends to the international community via hundreds of students, Howard H Mackey, FAIA, was awarded this Citation by the AIA. It is given to an architect or architecturally oriented organization that has made a significant contribution to social responsibility Earning a master's degree from the University of Pennsylvania, he joined the architectural faculty at Howard University in 1924 at a time when less than one half dozen blacks held degrees in architecture. He developed a quality program that achieved accreditation in 1950 and watched it grow from three to over 300 students by 1970 Mr Mackey has also served as a planning consultant to the governments of Guyana and Surinam. Upon his return he introduced the first North American collegiate program designed especially to train foreign students and U.S. students for architectural work in the tropics

IFRAA Regional Activity

A five-year calendar for regional and national conferences is being developed for approval at an upcoming IFRAA Board meeting. Regional directors and their councils are proposing sites as a part of the regional organization procedure. An expanding membership through regional emphasis will participate in the conference development Other activities such as workshops, dinner meetings and local luncheon get-togethers are being developed in major population centers Check with your regional director for further information

Top Awards to IFRAA Members

A chapel renovation by Barbara Chenicek, OP and Rita Schiltz, OP of INAI Studio of Adrian, Michigan swept the awards at a prestigious national design competition The renovation of the Dominican Chapel of the Plains in Great Bend, Kansas was honored with a Gold Medal in the cultural-religious category of the 1983 Institute of Business Designers Interior Design Competition. In addition, the renovated chapel earned the two designers the Grand Prize for "Best of Competition " Sisters Chenicek and Schiltz have been IFRAA members since its inception

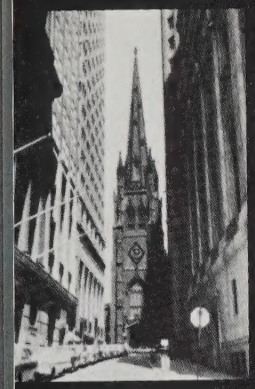
A New Creation

After consultation with a cross-section of Protestant and Roman Catholic leaders interested in the arts, the College of Notre Dame in Belmont, California is establishing a research center to be known as The Archives of Modern Christian Art that will serve artists, architects, scholars, clergy and all those interested in this field Its collection will include documentary materials which pertain to work after 1400 A.D., the concluding date of the Princeton Index IFRAA's Board of Directors voted recently to give permission to the Archive to duplicate IFRAA's 5,000-plus slides of contemporary art and architecture Besides underlining interest in the Archive's purposes, it will make IFRAA's slides more readily available to West Coast members and will provide an advisable duplication in case of loss or damage to original slides For further information on the Archives write to David Ramsay, Director, Archives of Modern Christian Art, College of Notre Dame, Belmont CA 94002

New York City, 1984

IFRAA is pleased to announce its next National Conference to be held in New York City, October 7-10, 1984 Advance invitation is made so you can plan now to be a part of what already promises to be a significant event in the field of art and architecture for religious purposes Key themes include Preservation, Innovation, and Craftsmanship Please return the request form found elsewhere in this issue so that you may be kept informed about registration and further details

Continued on page 31



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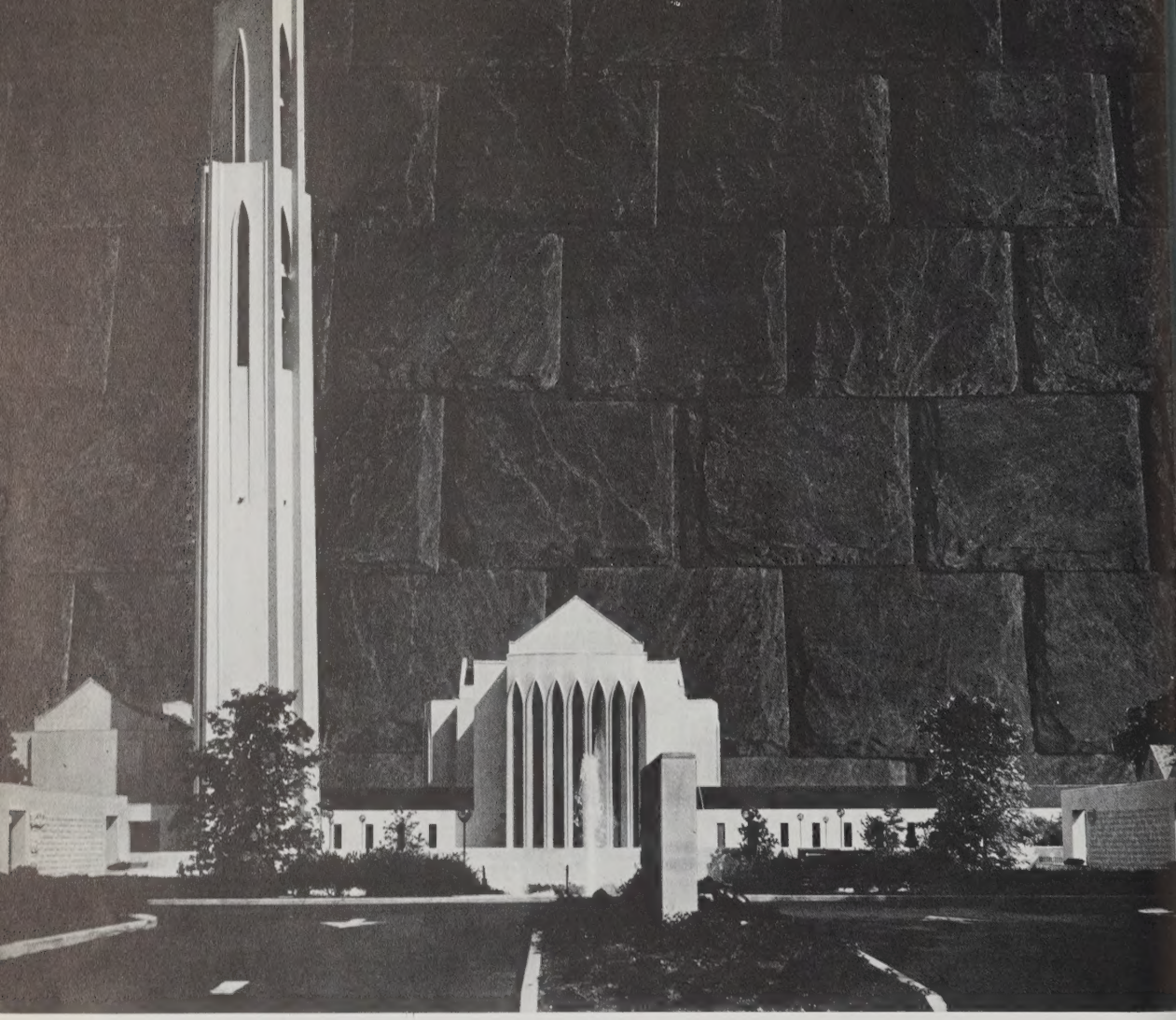

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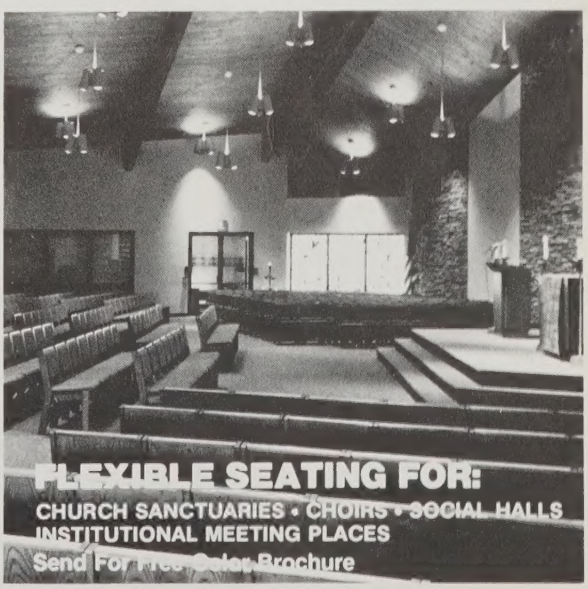
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